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almost useless to hold up or to pass around these photographs. Barnum and some Brooklyn Barnum, are exhibiting splendid effects of stereoscopic art, I understand, by illuminating glass views, magic-lantern-wise, and throwing the image in large on a screen. When our photographers find it profitable to take pictures of details as well as of distant groups, of sculpture in its place, as well as of sculpture out of place, because *having* no place in this world, we shall begin to understand what the word "architecture" really means.

For forty years or thereabouts, there has been going on, throughout Europe a certain revival of natural and Christian architecture, which has taken form and consistence, during the past fifteen years, and become a power and a success. The practical effects of this have been the reproduction of mediæval forms, and, as resulting from it a certain amount of design in the mediæval spirit, but perfectly consistent with modern requirements, original and true, moreover the restoration and repair of monuments of the middle ages, which had, before, been sadly neglected or abused. This process of restoration, though badly enough managed sometimes, and frequently destroying what it was meant to help, has brought to light many things which would not else have been known to us. Lumber being removed, there have appeared carved capitals and archivolts, whitewash being carefully removed; wall paintings

come to light, and carving that was hardly known to exist, appears in sharp perfection.

We find the architecture of the middle ages the richest in adornment, and the most universally adorned of all. Like the Egyptians, they possessed a system of building well calculated to engross the thoughts and satisfy the ambition of the builders; and, like them, they made it the servant to their abundant, varied, and significant decoration. All material became ornamental in their hands, marble and limestone they carved into studies from nature, plants, and birds and beasts, men and their deeds, and called *this* their ornaments; brick they molded, and made it as rich as the carved stone; iron they hammered into climbing vines and tracery of foliage; wood they shaped and colored into beauty and meaning. Within doors they painted what most interested them, the Bible History, legends and miracles of saints, martyrdoms, and visions of heaven; the whole record of the church; and with such deeds of their own or of their admired ancestors as the engrossing subject of religion could allow room for.

An abrupt ending is as good as any. I have tried to illustrate certain clauses of our article of belief; when we discuss other clauses there will be a demand for close analysis and accurate description in the discussion of mediæval ornament. The inspiration we most need is to be found therein.

GOOD WORK IN THE ACADEMY EXHIBITION.

408. SPRING LEAVES,

BY ARTHUR PARTON.

This is the second time that the work of this young man has appeared before the N. Y. public. He has been working in Philadelphia, and shows positive evidence of the influence of W. T. Richards. He seems to be very sincere in his work, and evidently *believes* in nature; there is a great deal of growth and grace and good drawing in the large weed in the centre of this little study; the other weeds are not so carefully painted and are made dark, I suppose with the unfortunate

purpose of giving prominence to the large one, and the work is marred by the careless way in which some little tree stems, and a little pool at the top of the canvass, are painted. Then the color, except perhaps in the centre of the picture, is not natural, it is a very dark, dead green in place of the Creator's gorgeous, glowing green and gold. Do not let us be afraid of Nature's brilliant color, it is one of the noblest things she does for us.

It gives me real pain to see a young man whose intentions seem to be so right, painting the centre of his picture so faithfully and then deliberately falsify-

ing the other beautiful parts of his subject, to give a false, superficial prominence to some one point. Nature doesn't work in that manner. The Creator, if He wishes to give more prominence or importance to one weed or tree than to another, makes it nobler in form, bends its leaves into more lovely curves, which of necessity produces more beautiful effects of light and shade, or He decorates it with color. He does not deluge one weed (in the centre of a mass) with all the golden glories of His sunshine, and leave all the rest to exist without it, in dark, grayish green. We also wish very much to warn Mr. Parton and all young men who mean *rightly* not to be too easily satisfied with their drawing. There are more wonders of light, and shade, and color on Spring leaves, Mr. Parton, than you have yet drawn or painted. You must not suppose that because you see little or no good drawing around you, and are conscious that you are able to draw pretty well, you are, therefore, a master, and that there is no necessity for further effort in that direction. Drawing is the business of a true artist's life; it is the foundation of everything good in Art; without it there is *nothing*, and with a thorough knowledge of it everything is possible. No man can ever give too much time and effort to its study, or do too much work in simple light and shade. Never compare your work with the productions that are bought and sold around you every day, by men without purpose, who pander to an uneducated public, but take it out of doors, if, indeed, it is not painted in the open air, which it ought to be—compare it continually with His work whose infinite love and beauty you are earnestly striving to understand and interpret. We sincerely hope that some intelligent Art patrons will have sufficient knowledge and perception to encourage Mr. Parton in the right path by buying his work and giving him commissions for faithful studies from nature. There is a depth of possibility in him; it is not so much what he has accomplished as the promise he gives of future good work; like one bright, glittering star on a dark, stormy night, we do not look up to it and enjoy it so much for the light it really gives, as for the promise it brings of the coming of

other bright stars. We must now bid him farewell for the summer, in hope and confidence, trusting that he will go to nature during the coming summer months, in all sincerity and earnestness, "selecting nothing and rejecting nothing, seeking only to express the greatest possible amount of fact," fearlessly and lovingly painting just what he sees, thinking not of the public who must follow the artist when he works rightly, but following nature and listening only to the advice of his conscience and his God.

297A FRUIT.

BY MISS WENZLER.

The best fruit painting in the Exhibition. The nuts and apples, are very carefully drawn and earnestly painted, and what is more remarkable, Miss Wenzler seems to see color easily and truly and is not afraid to paint it as she sees it; the color in this picture is remarkable for its delicate brilliancy and truth, the drawing is strong and penetrates to the heart of things, the only fault in the picture, is a little too much softness; she is slightly tainted with that weak conventionality of softening off the edges of all her objects to make them melt into the background, which originated in France and was brought over here with pastel and others chalky trivialities, and at once adopted by a number of ladies and weak men who cared but little for truth, as the essence of prettiness. Yes it is, very pretty, but the absolute truth is much prettier and far more noble. Had it been better and nobler for the edges of apples, grapes and peaches to melt into the background, depend upon it, Nature would have made them so. But however, we will not dwell too long upon faults, where there is so much good, and for Miss Wenzler or any one that can draw so well and manage colors with such skill and delicacy, such faults are easily overcome, she must be an earnest student and in all probability knows her faults as well as we can tell her. Many artists pretend to paint fruit, but Mr. Hill and Miss Wenzler are the only persons who do it. We wish her every success, she cannot give us too much of such work, it is very much needed. From such faithful work people may again